

Design

May-June 1956

THE MAGAZINE OF CREATIVE ART



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WHAT DO YOU KNOW ABOUT NEA? The National Education Association celebrates its 100th birthday next year. One in every two teachers in the U.S. is a member of NEA. Present membership is 613,000—the largest professional organization in the world. Membership has increased 4000% since 1920! Another educator joins NEA every ten minutes throughout the year.

\$2400 IN CRAFTS SCHOLARSHIPS: available to entering students who are candidates for a degree at the Rochester Institute of Technology's *School For American Craftsmen*. May be used in the school's ceramics, woodwork & furniture design, metalcraft & jewelry or textile design departments. Six scholarships open. For full details, write: H. J. Brennan, Rochester Institute, 65 Plymouth Ave., South, Rochester, N.Y.

MICROFILM COPIES OF DESIGN have been available to regular subscribers for the past two years. Recommended for libraries, art departments and individuals who wish to retain permanent records in small storage space. Full information from: *University Microfilms, 313 N. 1st St., Ann Arbor, Mich.*

NEW ART DEAN FOR PRATT: When James Boudreau retires from his long time position as Dean of Pratt Institute's art department, July 1st, he will be succeeded by Khosrov Ajootian who now heads the Dept. of Illustration. Former portraitist and ad illustrator, Ajootian has been on the faculty for 33 years.

ATTENTION SPONGES AND STRAINERS: Back in 400 A.D., a group of rabbis, evaluating educational methods of their time, broke down students into these four categories:

- Sponges:** those who soak up everything taught; good, bad, important and trivial.
- Sifters:** those who hold back the bad and utilize the good.
- Funnels:** those who retain nothing.
- Strainers:** those who keep the bad and let pass the good.

NEW SILK SCREEN STENCIL KNIFE: Just introduced is a handy aluminum knife with detachable blade which sells for only 25c. Invaluable for silk screen, friskets, stencils, retouching and etching, it is available at dealers or from: *X-Acto, Inc., 48-85 Van Dam St., Long Island City 1, N.Y.* Write them for details and classroom group prices.

LARGER ENAMELING FURNACE FOR HOBBYISTS: The hobby kit furnaces are quite satisfactory for early projects, but there comes a time when you wish you had one capable of holding larger items like ashtrays, bowls and plaques. American Art Clay Co. has just brought out one capable of holding a six inch object and it is priced at a reasonable \$17.50. For full data, free catalog of enameling supplies, write: *American Art Clay Co. Dept. D, Indianapolis 24, Indiana.*

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WOULD you like a complimentary copy of one of the most beautiful art books published this year? It's "New York, City on Many Waters" (see opposite page) and is the work of Fritz Busse, one of Europe's most talented contemporary artists. Joined by Meyer Berger of New York Times fame, the talented duo have created a panoramic vista in watercolor and words about the most interesting city in the world. You'll find it makes a wonderful gift—or addition to your own library.

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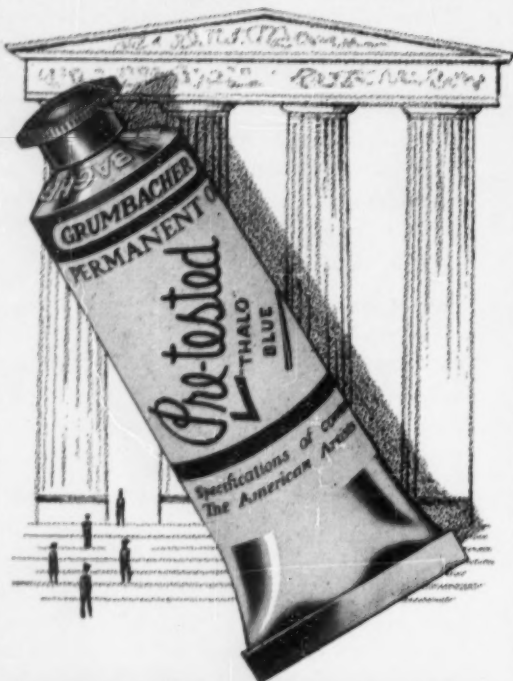
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WATER ETCHINGS

by GRETCHEN SANDERSON

Supervisor of Art, Rowley, Mass.

DELICATE as a Japanese print, yet simple enough in technique for a youngster to handle—that's water etching.

I teach art to children. As Supervisor of Art in my home town of Rowley and at nearby Boxton, one of my important duties is to prevent beginners from getting off on the wrong foot with their art tools. Watercolor is usually introduced about the sixth grade and a watercolor box has a tempting array of brilliant colors. Most students become infatuated with this wonderful rainbow; as a result, they scrub on colors, applying them as heavily as with their earlier play-experiments in show card paints. Watercolor should be a delicate medium and it is a good idea to learn control by limiting the palette to just one hue at first. That's where water etching comes into its own.

We start off with any full bodied color: blue, green, red, even black—anything except yellow will do. We use powder paints because they are inexpensive and can be mixed in large volume. Add just enough water to create an opaque wash and use a stiff bristle brush instead of the smaller, finer watercolor variety. Using white drawing paper, pencil in a generous margin for the working area, as the paper will buckle a bit.

Then, with the flat of the brush, lay in a wash within

please turn to page 177



Flower portrait "etched" with water.

DIPPED IN "MARBLE"



A CUP, vase and flask—all of marble. Or are they? Actually, the decorative items are glass; the marbleizing effect has been achieved by dipping them in plain water which has been liberally doused with various hues of Dek-All. This oil base paint cannot mix with water, hence the marble streaks of color.

Here's how to create your own marble glassware—or the same general procedure can be used with wooden pieces, stones and even paper.

A string is tied to the object and it is then immersed in a solution of Dek-All and water. (The proportions are not important; experiment to achieve the desired shades.) Since oil has a tendency to quickly separate from water, shake your container of liquid briskly before dipping, for best results. Then remove the piece and hang it by the string where it can dry without touching anything else. After it is dry, remove the string and touch up any uncoated areas.

You can also marbleize paper, for making distinctive gift wrappings or the end leaves of books. Use an absorbent paper like watercolor, charcoal or wrapping paper.

First, line up several paper cups or cheap glasses and dump in three tablespoonsful of Prang powdered tempera, a different color in each. Next, pour in a tablespoon of turpentine and stir until the powder dissolves. Finally, add varnish—enough to turn the solution to syrup consistency. Fill a dishpan with water, dip a separate brush into each paper cup color and spatter drops into the water. The hues will float on the surface in a marble rainbow. When a sheet of paper is laid on top and lifted, the colors will lift away, neatly adhered. Both sides can be coated by sliding the paper completely under the water. By stirring the surface with a stick you will create swirls of color. And—for really unusual effects, sprinkle gold and silver metallic powders over the wet paper. ▲

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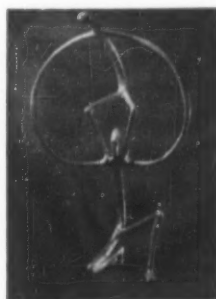
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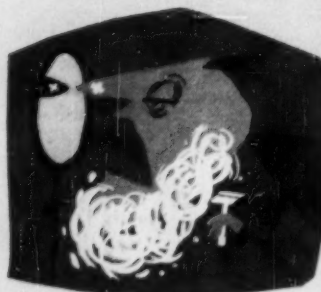
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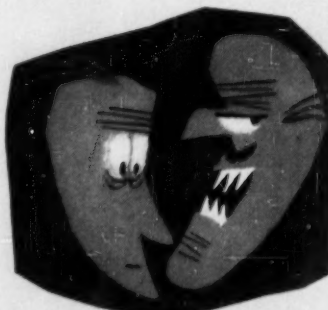
3. Then one day while he was shaving, he noticed a small lump. An icy hand reached out and clutched at his heart ... This was it — CANCER!



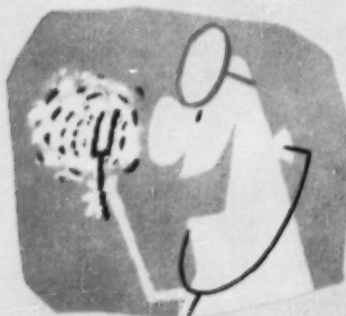
4. Overnight Oliver became a changed man. He gave his hamsters to a neighbor, bought a small harp and a booklet entitled "Harp-playing for Beginners."



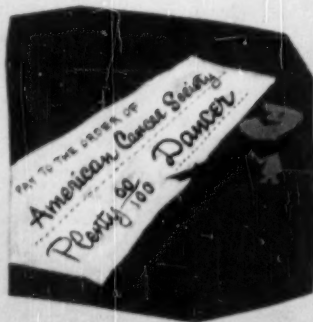
5. Instead of taking long bracing walks, he tottered into his lawyer's office, cut two nephews out of his will and hastily added a couple of codicils.



6. His lawyer, a man of real intuition, knew that where there's a will there's a way, and firmly bullied Dancer into seeing a doctor.



7. A complete checkup showed he was in perfect health, except for a minor tone deafness that would preclude much skill with the harp.



8. Dancer was so overjoyed he promptly went home and made out a very large check to the American Cancer Society, and that's what you should do, too.

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PARIS IS IN KOKOMO

FOR a long time a cliché has been going around to the effect that "travel broadens one." For the artist, this is not necessarily so. It's nice to be in Paris in the spring, of course, and "the grass is always greener on the other side of the street", but a creative mind operates quite nicely in Kokomo, Pataskala and Scituate too.

Have you opened your eyes lately and really looked around? Are the maple trees in your own backyard appreciably different from those in Ontario? Is a Dallas skyscraper less interesting than one in Manhattan just because it is twenty stories shorter?

What do they sketch with in Paris? Charcoal, pastel, watercolor. They sell them in Kokomo too. We imagine the point has been labored enough—now we'd like to invite you to tell us (and your fellow readers) exactly what you *did* with art, this summer ahead. Many of the articles in *Design* are written by our audience—educators, professionals and amateur craftsmen. If you develop a new technique, use your tools imaginatively, turn junk into attractive and useful things, why not share your triumph with all of us?

Submitting to *Design* is a simple matter. Type and double-space your material, accompanying it with clear black & white photos if desirable and send it along with a stamped return envelope. (Do not send originals or colored art.) If it proves the sort of material which makes for interesting reading, it will be printed. ▲

THIS ISSUE'S COVER: Art is a family affair and the summer months provide a wonderful opportunity for young and old to play together. A vacation with art can take place anywhere—weekend trips, summer camping, in your own back yard. With the wide variety of low cost kits, scrap materials and craft supplies now available, any creative-minded individual can turn the holidays into "together days." Our thanks to the folks at American Crayon for making this cover story possible. ▲

the creative art magazine

Design

VOLUME 57, NO. 5

MAY-JUNE/1956

g. alan turner, editor

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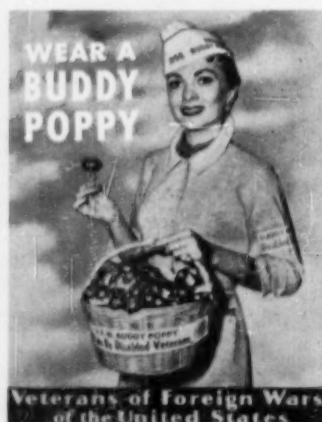


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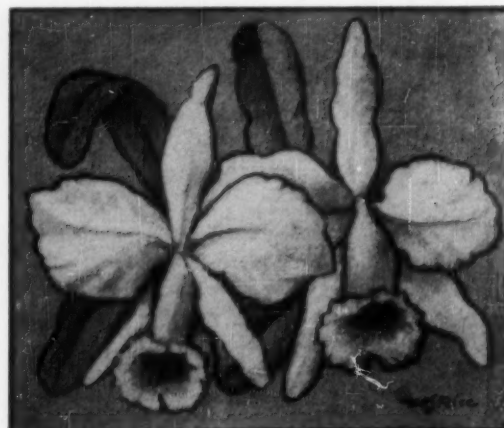
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flower portraits in CHALK AND CHARCOAL



ORCHID

by William S. Rice

NATURE often proves an extraordinary teacher to the inquisitive artist.

For secondary students, flower portraiture in the simple medium of charcoal or chalk is an eye opener. The materials are few; one sheet of charcoal drawing paper will produce several studies. The tools and materials consist of charcoal sticks, cheesecloth, tacks, fixatif and sprayer and sandpaper. The working surface is drawing paper, the drawing tool a hard pencil.

The procedure begins by making an outline drawing of the flower form on onion skin or tracing paper. Tack this down on a sheet of charcoal drawing paper which is a bit larger than the actual art. Keep fingers off the charcoal paper; prints or smudges never erase satisfactorily.

Using a hard pencil, trace your sketch through the onion skin to produce an indented image on the paper beneath. Remove the tracing sheet. Next, rub a stick of charcoal on sandpaper, creating fine black dust and pat this with the cheesecloth. Pounce the cheesecloth against the paper sketch until all indented lines show up in bas relief. Blow away excess powder. A kneaded eraser will be used to remove highlights and areas to remain white. For whiter whites, use a hard eraser very carefully, minimizing abrasion.

The charcoal stick is now pointed with sandpaper. Draw in shades of dark, creating your illusion of form and depth. A paper stomp or gingerly-used fingertip softens harsh lines. Finally, any decorative outline around the flower portrait or for the background is done with broader strokes of the charcoal. Spray the finished art.

Ordinary blackboard chalks (blue or brown) can be substituted for charcoal. Fix in the same way. Some final tips: keep flowers fresh in a water vase, cutting the stems on a diagonal. Warm water absorbs faster. For sketching, remove the flowers and place flat on the table. If you wish them to stand, prop them inside the back of a framed, stretched canvas. ▲

—project by WILLIAM S. RICE ▲



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FOLDER ON REQUEST

WATER ETCHINGS:

continued from page 172

the area until the paper is completely covered. When the wash dries, pencil in your sketch, eliminating any detail work. Now we are ready to start etching. No paint is used from this point, just water. With the cleaned brush or a piece of Kleenex, start gently rubbing away the background paint until highlights appear. Clean the brush after a few strokes. Each application of water will remove more paint. This is painting in reverse—actually etching with water instead of acid. Varying degrees of paint removal are continued, creating whites, and subtle greys (or tones of the basic color.) As the student becomes more experienced, the project can be altered so that the background wash is graduated instead of flat. Applied over green paper, blue washes make a lovely underwater effect. Snowscapes are made with dark blue on white or light blue paper. Young artists soon become engrossed in the variety of effects possible with only one washed-on color. They explore the possibilities of subtle effects just as enthusiastically as with their earlier garish palettes. ▲

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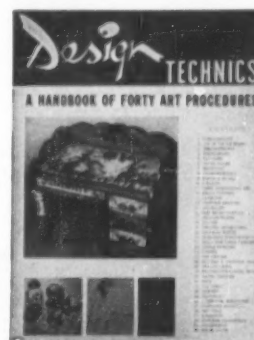
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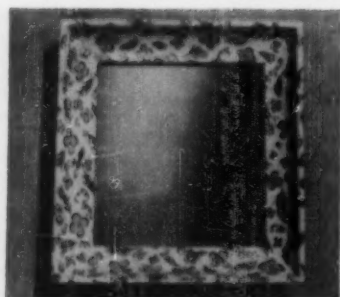
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ART IS A FAMILY AFFAIR

by G. ALAN TURNER



A vacation from art? There's no such thing! Not when the pleasant months ahead can be free of deadlines and schedules; when you have a home to decorate imaginatively, an opportunity to travel for fresh inspiration, and leisure moments to *create*!

Art is a family affair. The first attempts of a four year old can be framed for the playroom, turned into gay motifs for fabrics, aprons, place mats, greeting cards. From eight years upwards, watercolor becomes the province of the young artist, and hobbyists of all ages can turn out useful items like those shown on the following pages.

Two ideal mediums are the heart of the handicrafts you see here—Dek-All (a paint which works equally well on wood, glass, stone, aluminum foil, metal and ceramics)

why take a vacation from art? better still—take it with you!

ANTIQUE EFFECT gives this old candle set and apothecary jug a face lifting. The grime of passing years is cleaned away and fresh motifs applied with Dek-All.

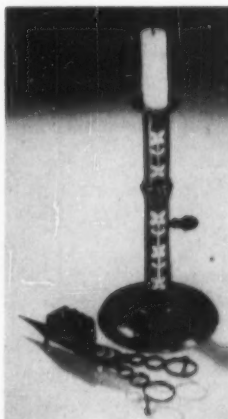
and Prang Textile Color (for fabrics.) Both are simple to prepare and use.

Let's start with the household—kitchen, den, playroom and living quarters. Why spend good money buying mass-produced artifacts, when you can turn out personalized things by your own efforts—and at minor expense?

Take the group of decorated china plates (top left) for example. They are blanks, obtainable at the Five & Dime store, from wholesalers and ceramics suppliers. Decorating them is literally child's play; some of them were done by youngsters. They serve to commemorate some personal activity or event—a holiday trip, birthdate, the building of a new home. The procedure requires nothing more than a set of Dek-All oil colors and ingenuity of design. Wash the blank plate clean, dry it thoroughly and then trace a preconceived motif onto the surface with carbon paper, allowing space for a border. Apply your colors and let dry. The plate is then placed in your oven for a half-hour at moderate heat to set the colors permanently. If desired, a coat of transparent lacquer will simplify later cleaning and dusting.

The Pennsylvania-German breadboard is similarly decorated and lacquered. A hole is drilled in the handle and a rawhide thong slipped through to serve as a wall hanger. It is decorative of course, but also has many functional purposes. Use it for slicing bread, making sandwiches. By screwing little knobs to its base, it will provide a handy condiment server on which you may rest the sugar and creamer, salt and pepper shakers and fresh flowers.

It's nice to have framed pictures around the house, but add the personal touch by decorating your own blank frames. You can cover old ones with opaque black, white or colored Dek-All grounding and then repaint on top. Gay patterns should be rendered for bold, solid pictures; light, simple motifs are best when the picture is itself colorful and complex. Don't seek sheer contrast, but strive to make



On the next page you'll find a bright new idea—a both picture and decorative motif harmonious and complementary.

Everyone has a strain of the antique collector running through their veins; why not try your hand at making your own "antiques"? Take the ancient candle holder and stoneware jug, above, for example; they're honest-to-goodness antiques, but mere age never made them interesting objects. Purchased at a country auction and in an old apothecary shop, they were sorry looking objects, covered with rust, dirt and the residue of years of disuse. Sandpaper and turpentine cleaned them neatly and Dek-All did the rest.

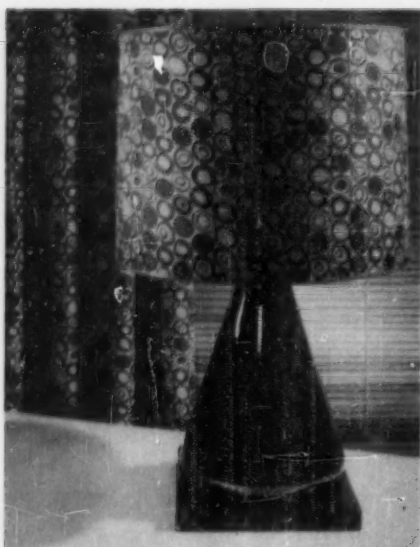
Dress up your kitchen too. The old coffee grinder below is another family keepsake. Paint and varnish brought it back from the "good old days" and now it sits snugly on a young family's kitchen shelf, a cheery early American touch. And when the coffee pot is bubbling, the tasty brew has the full-bodied aroma that commercial brands rhapsodize over—but this pot of coffee is fresh-ground at home!

The soap flakes dispenser and cannister set hail from a department store. The innocuous motifs were covered with opaque paint and original designs hand-lettered in their place.

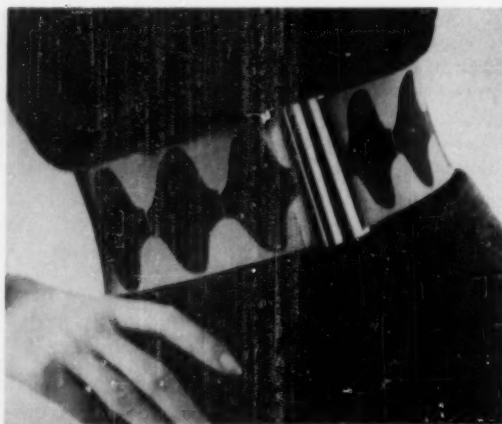
AN AIR OF FRESHNESS FOR THE TIRED KITCHEN

Old coffee mill, tasteless cannisters from the dime store—transformed to personalized accessories that make your kitchen and breakfast nook places of functional beauty.





Everyone his own designer! An undecorated lampshade is rejuvenated with a screened or stencil-applied fabric covering. The material is pre-cut to shape and then adhered over the blank lampshade.



ABOVE: A stenciled belt made of length of plain elastic or cloth material. Match the motif to other accessories—beach sandals, handbag, ribbon for your hat.

BELOW: It started out as a shoe cleaning kit, now serves as a handy carry-all for the summer gardening enthusiast. Use it to keep your tools with you, to store packets of seeds, or as a container for a floral centerpiece.



revamped shoe polishing kit that now serves as a gardening box or flower basket centerpiece. The kit (which can also be created by any amateur carpenter with a hammer, nails and saw) was first scrubbed clean, then a ground color of opaque paint was applied. Decorative designs were added as a floral theme and the entire object shellacked.

These are just a handful of clever ideas, all made possible with Dek-All.

Prang textile colors and Aqua-Textile colors are responsible for the fabric prints shown throughout the article. Mother and daughter aprons were made by sketching designs on tracing paper or E-Z cut stencil stock, and then were transferred onto the material via screening and direct stenciling through the mask openings. The fabric can be obtained at dry goods shops and should be desized, to remove the slick sizing which makes decorating a difficult task. Wash the material in warm water and stretch it taut to dry. Then decorate (procedure described in the January-February '56 issue of *DESIGN*) and iron to make it color-fast and lightfast. The identical procedure was used to decorate the lady's elastic belt and the fabric-covered lampshade.

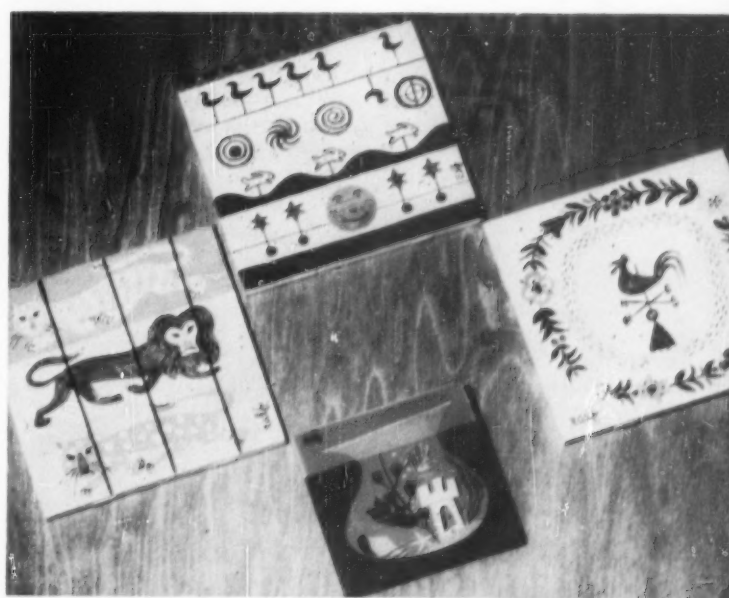
On page 183 are two interesting projects using Dek-All. This is the familiar tile painting technique so dear to the hearts of china painters. The framed tiles can be mounted for a grouping in the living room or breakfast nook; the freehand quartette below are tiled inserts for cigarette cases and compacts. Lovely gifts—and they have the unmistakable quality of hand-created artifacts.

Many families do not take formalized summer vacations. Instead, they stick pretty close to home base, occasionally loading the children, pets and picnic kit into the car and foraging the nearby countryside for a weekend or just a few days at a time. There are advantages to this system: packing is held to a minimum; budgets are seldom strained, since you can turn around and head for home as soon as the pocketbook gets a bit flattened; if bad weather sets in, little time is lost sitting in a strange hotel, waiting



A grouping of hand-decorated tiles to hang in a breakfast nook or playroom. Unframed and backed with felt, they double as drink coasters or trivets.

for the sun to make an appearance. Most important of all, the summer vacation becomes a pleasant series of excursions, sensibly spaced to keep excitement at fever pitch, week after week. And for the art-craftsman, this means plenty of time to sketch ideas which can be translated to reality in-between-times. Next time you load up the family car, be sure to include sketching materials — a box of watercolors, some generous-sized sheets of charcoal sketch paper, crayons and pastels, even a small kit of oil paints and an easel. For the hobbyist this is a wonderful arrangement. As soon as a session loses its bloom, you can stow your gear and drive on to another location, picnic on the roadside or explore country inns and antique shops. Space your travel schedule to take you to fresh places within a predetermined radius of home. Every art-minded parent becomes a teacher on these holiday jaunts—and your home will enjoy a face-lifting for months to come. ▲



More hand-decorated tiles; This time as inserts for cigarette boxes and compacts.



Space saver for exhibition lecturer is a roll of corrugated display paper with masks cut out. Art and photos are then mounted on outside of frames with masking tape. As teacher discusses the pictures, they are rolled into view and the preceding one re-rolled out of sight.

DISPLAY ORIGINALITY

AT many schools throughout the country the problem of working without costly materials still exists. The money available for materials is concentrated on text books and the small amount left for art work must be used for the bare necessities of drawing paper, construction paper, crayons, scissors and small amounts of paint. Yet the school must present and use attractive exhibits for instructional purposes, decorations, and the showing of the children's achievements.

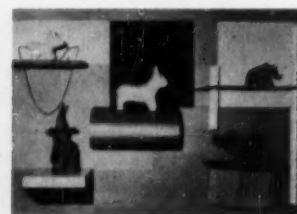
The monotony of just pinning up pictures and drawings causes loss of interest by the pupils and visitors. Frequently there is a lack of sufficient bulletin board space, especially in older school buildings, as the walls are lined with blackboards. Along with this surplus blackboard space there are often strict rulings about putting scotch tape or paste on the boards. Then there is the problem of what to do with three dimensional work, as there are probably no exhibit shelves.

For a long time, art educators have recommended in-

genious uses of scrap and discarded materials to meet the art supply problem and inspire creativeness in varied mediums. Here, also, lay the answers to exhibition problems. Creativity can play a major role in the exhibit assembly with the children taking an active part. In this seemingly mechanical procedure, they learn and apply the elements and principles of design. Simplicity is emphasized.

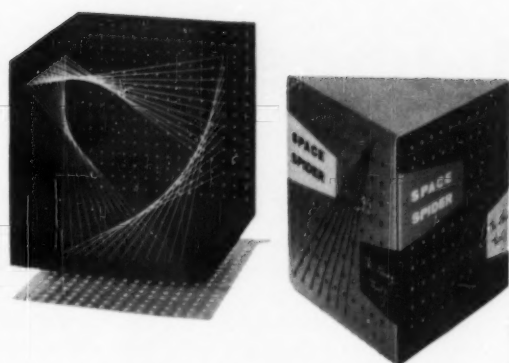
Many materials can be brought in by the children

please turn to page 203



Papercraft exhibition (left) is constructed by mounting display pieces on pressed paper wallboard which has been tempera painted. The lettering can be of styrofoam or jig-sawed wallboard in contrasting color. A cord has been tacked between the two exhibit segments to separate them interestingly, yet not lose continuity. At right are a number of shelves made of corrugated paper, cardboard tubing and bent linoleum which has been warmed for easy shaping.

article by **HELENE C. CONDON**
Director of Art, New Jersey School For The Deaf



Space spider

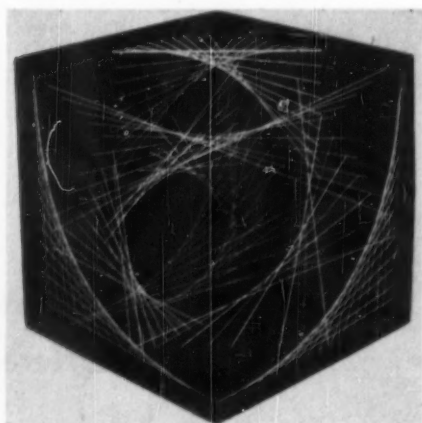
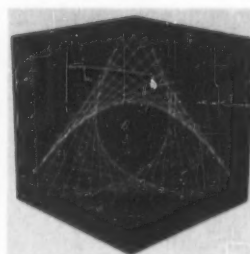
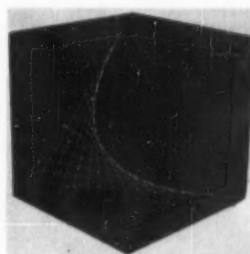
unusual string game makes fanciful designs

CREATING three-dimensional designs that seem to float in space is literally child's play with the *Space Spider*. It's a spanking-new construction toy with wonderful possibilities for every age level.

Using stretchable fluorescent thread, abstract patterns are woven into perforated tiles, producing effects like those illustrated on this page. Though recently on the market, the Space Spider has already caught the attention of occupational therapists and art educators. A distinct advantage: no tools or messy equipment is required.

The professional display man will find this an exciting medium for stopping traffic. When illuminated with black light, the thread glows with a palette of colors which includes yellow, orange, red, green, blue and cerise. College art departments have already explored its possibilities for demonstrating mathematics, physics and design principles.

For additional information and colorful literature contact the creator, *Robert J. Walker, 1530 Campus Drive, Berkely, California*. You'll soon see it in stores everywhere. ▲



Abstract Portraiture

by CARL HOLTY

TO describe how the portrait on the opposite page came about is nothing more than writing a chapter in one artist's development. In my early twenties I was a successful portrait painter, though not very distinguished. By successful, I mean that I was both able to get a likeness and to get commissions for my work, and when I say the work was not very distinguished, I mean that there were many others at the same time who could do these pictures just as well.

Some time later I became seriously interested in the constructing of pictures that I hoped would have more permanent value and greater dignity in every aspect of color and form and composition and this led me, step by step, to an interest in abstract painting. In this field accidental effects and accidental shapes are of no importance; indeed, they do not exist.

I plunged enthusiastically into the adventure of inventing shapes and compositions and, where I could not invent them, I borrowed them from the inspiring school of Cubist and abstract painters who had earlier led the parade.

For a long time, I was not even interested in drawing and painting from life and the outside world was as meaningless to me (or as meaningful) as it might be to the non-artistic person. If ever I did see anything in landscapes or faces and figures that looked inspiring, I could think only of such subject matter in the styles of masters of the past, as I had grown to know them as a student of painting. I saw in all of these objects that attracted my attention only what others had seen, nothing that seemed to have any relationship to the way I had come to work.

In the early years of the Second World War, I often rode the buses and subways in New York City and there I constantly saw faces and people—mostly of the hard-working classes. They appeared to me to be constructed and built so that I could understand them in terms of abstract painting. Let me put it this way: people took on new meanings and appearances. I saw the faces and hands and hats

as ornamental and compositional shapes not unlike the ones I was desperately inventing myself. Any artist who has gone through this particular metamorphosis will understand me better than a layman would, but even the layman will understand this: that life gives back to us what we bring to it. And so I should be thankful that my own research had brought me to the point where I could see nature in the terms of forms. This ability to open one's mind is the basis of the painter's creative effort.

With a great sense of relief and joyful anticipation, I set about seriously making studies for what I hoped would be a prolonged period of work. Happily enough, I did remember that it was imperative to avoid reliance on incidental characteristics and so I chose the models for my work from what I thought would be reasonably neutral objects. In effect, I began drawing the people who relax on benches in the parks of New York City. I chose indigent people to draw from, for they had several virtues. They sat on those park benches longer than the employee who was just digesting his lunch; their shabby clothes and generally tired postures made for a certain neutrality among these life models, and they usually read newspapers, which afforded me at least one geometric form to contrast with the organic forms of the people and the branches and foliage around them.

There was one drawback, however. The less fortunate do not like to be drawn, nor indeed looked at. After some months of very rapid sketching, I consolidated my findings and began a series of pictures composed about a single figure. This is the way "Walt" was conceived. I wanted something monumental. In time, the hats, hands and bodies became larger and the heads became smaller. At a later state I found it expedient to join the mass of hat and coat with bearded faces or, in the case of women, with bonnets and hoods.

The colors were used freely as far as any fidelity to nature was concerned, but were composed in the best

please turn to page 206

*there are many ways to
here is a different approach*



WALT

by CARL HOLTY

The striking colors used by the artist to achieve this portrait abstraction are Grumbacher's Finest in the following palette: Thio violet; Cadmium red medium; Vermilion; Cadmium orange; Cadmium yellow medium; Cadmium yellow light; Thalo blue; Ultramarine blue; Cobalt blue; Cerulean blue; Prussian blue; Permanent green dark; Permanent green light; Thalo green; Permanent green light. Subsidiary color effects employed Gold ochre; Raw umber and Burnt sienna.

to capture a subject's personality . . .



Ceramics is for everyone

DID you ever make something beautiful with your hands? Something distinctively your own which, properly created could endure for centuries to come? Thousands of serious crafts-hobbyists consider ceramics to be one solution to this exciting challenge.

Ceramics is the art of molding, modeling and baking clay, turning a mass of moist earth into a durable object with esthetic values. Ceramics is as modern as tomorrow and older than Egypt. Its history is prehistoric. The pottery artifacts of cultures long forgotten furnish archaeologists with clues to names from the past—Mycenae, the Pharaohs, Ur. Fragments and complete pieces have been uncovered which date back seven thousand years—long past the life span of the most durable of painted canvases. Historians tell us that when man discovered clay could be formed into jars and vessels to hold food and water, civilization began. Ceramics is, thus, the oldest form of creative art and serves a functional as well as decorative purpose.

As man's culture grew, ceramics kept pace. Today, ceramic products have reached a high level of quality and are a universal craft form. Clay seems to have unlimited design possibilities, creating objects as diversified as vases, urns, ashtrays, sculptured forms, crockery and jewelry. It forms friezes, bas-reliefs, decorative, architectural elements and mosaics. When fired, it lends itself to exquisitely colored motifs, or can be scratched for multi-hued effects. It is in the field of hobbycraft that ceramics is gaining its greatest popularity. It is the number one method of artistic expression among those who seek pleasure and relaxation at moderate cost. Five million Americans pursue this craft. Some are skilled, some are not, but all enjoy it.



Ceramics used to be difficult. It was a long-time sort of craft, demanding years of study and long hours of application. Modern chemistry and simplified tools and equipment have changed that. Though the procedures have remained basically the same through centuries, the time factor has been greatly reduced.

Occupational therapists highly recommend working in clay to their patients. The tactility of the medium excites



one to creative expression. Only the hands are needed to form the basic object and decorating requires few tools that one cannot procure in the ordinary household or for a small outlay. Even the kiln which fires the piece for durability and permanent baked-on coloring, can either be improvised or purchased for a modest sum. No school should be without a kiln, and once obtained this simple device will last a lifetime.

Two important advances have made ceramics a hobby-craft of widespread popularity in the past fifteen years. First, mass-produced molds have been brought out, which serve the purpose of introducing youngsters and rank novices to the possibilities of the craft. Though the use of molds is not recommended for creative-minded artists, it does serve a certain useful purpose. It changes the minds of those who think of ceramics as somehow too difficult a medium to tackle. The pouring of slip (i.e., watered-down clay) into the plaster mold shows you the facility of the procedure. Once the slip hardens, the mold is opened and this greenware removed for immediate decorating and firing,



if desired. The next obvious step is to eliminate the use of the mold, so that the project is creative from start to finish. But one should not view early projects with molds as mechanical; it is a rapid method for grasping the possibilities available in clay. Molds have practical purposes too, of course. By their use you can reproduce many objects, each identical. These can then be hand-decorated as desired, so that each is in reality a new and different application. And finally, when you have modeled a form in clay, you can immerse it in a bath of plaster of paris, thus creating your own reproduction mold.

The second important development to capture vast new audiences lies in the production of new, simplified glazes. Until recently, applying decorative colors required a high degree of experience and patient skill. Glazes had to be hand-ground, then mixed to exact formulae. Even then, it was nearly impossible to predetermine what the glaze would look like after the piece had been fired. It took years of experience to gain the "ceramist's eye."

Ceramic engineers have now overcome this difficulty with the development of pre-mixed, packaged glazes, ready for instant use. Purists, used to mixing their own, will insist this is not cricket. Common sense, however, points out that this is no more detrimental to true creativity than it is to use prepared oil paints instead of grinding your own colors. Any improvement that eliminates the mechanical, leaves more time for artistic expression.

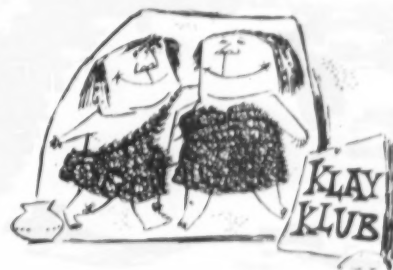
Pre-mixed glazes are available right now at every ceramic studio and through well-advertised manufacturing outlets. There are over ten thousand of these studios now in operation in the United States alone. How do you use the



glazes? You simply open the jar, dip in your brush and start decorating! Modern glazes are as easy to apply as watercolor. Once the ceramic is decorated with liquid glaze, it is kiln baked in the conventional manner and then becomes rock hard. The colors will match the label sample, insuring fidelity every time. Glazes are available in a wide range of colors for both underglazing and overglazing. (Underglaze is the process of coloring directly onto the greenware before firing; overglazing is applying additional hues to a previously fired piece.)

Glazing can be done with a brush, by dripping onto the piece, by immersing it in the solution or by stippling with a soaked sponge. Each ceramist will develop his own methods for application, as time goes by. In the near future it is planned to release a glaze which can be airbrushed on by hobbyists.

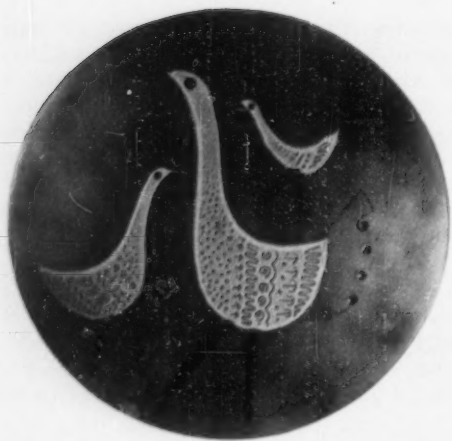
The neophyte ceramic decorator is usually recognized by his lack of restraint. Glazes are so easy to apply that he often becomes over-eager and goes berserk, piling on coatings, drippings and globs with no regard for taste and design sense. Avoid this kind of enthusiasm; ceramics should not be over-decorated, for this defeats the purpose of the craft. A well designed ceramic must retain its original *feel* of being clay. Too much surface decoration reduces it to little more than a glassy thing which, to all intent and purpose, might be wood, stone, metal or cardboard underneath.



Always allow the clay to play a dominant role and the decoration to be a means toward, rather than the end result of decorating.

For the art teacher, used to instructing in only crayons, paint and bric-a-brac, the introduction of simple ceramics to the curriculum would prove a worthwhile artistic outlet. Youngsters are used to playing with clay. Unfortunately, their adaptation of this medium is largely restricted to dabbling with plastelene—a sort of stopgap when other art procedures begin to pale. This is a mistake. It is only when the student reaches high school that he returns to basic ceramics—and often then without recourse to a kiln. The excuse most often offered is that ceramics takes a larger budget than the school provides. Only a relatively small number of elementary (and even secondary) schools have a kiln. Actually, kilns are not beyond reach at all. Paragon makes one whose firing chamber measures 4½" high by 6" square for about twenty dollars. This is a small kiln, of course, but is admirably suited for the use of the hobbycraftsman and for classroom demonstrations. As the budget expands, larger kilns can be procured, the size and special controls being

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10-inch plate, enamels on copper. Birds are pale opaque blue decorated black and gold, on golden-brown transparent base. Designed and made by Francoise Desrochers-Drol (Canada)

photo/ Omer-Parent

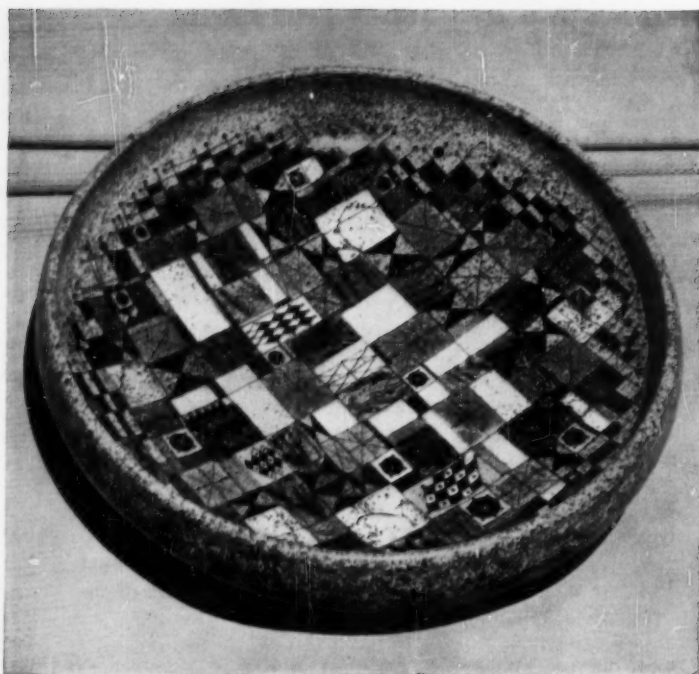
Earthenware bowl, 18 inches in diameter. Plexi-pattern glaze in green, yellow, white, blue, brown, orange and pink. Designed and made by Myrton Purkiss, U.S.A. (Courtesy of Dalzell Hatfield Galleries)

Tin-glazed bowls, decorated blue, green, yellow; teaware in copper and manganese; jug and mug in grey-green glaze. By Krystyna and Konrad Sadowski (Canada)



Quality Craftsmanship

"Decorative Arts" is a release of Studio Publications, Inc., available thru Design



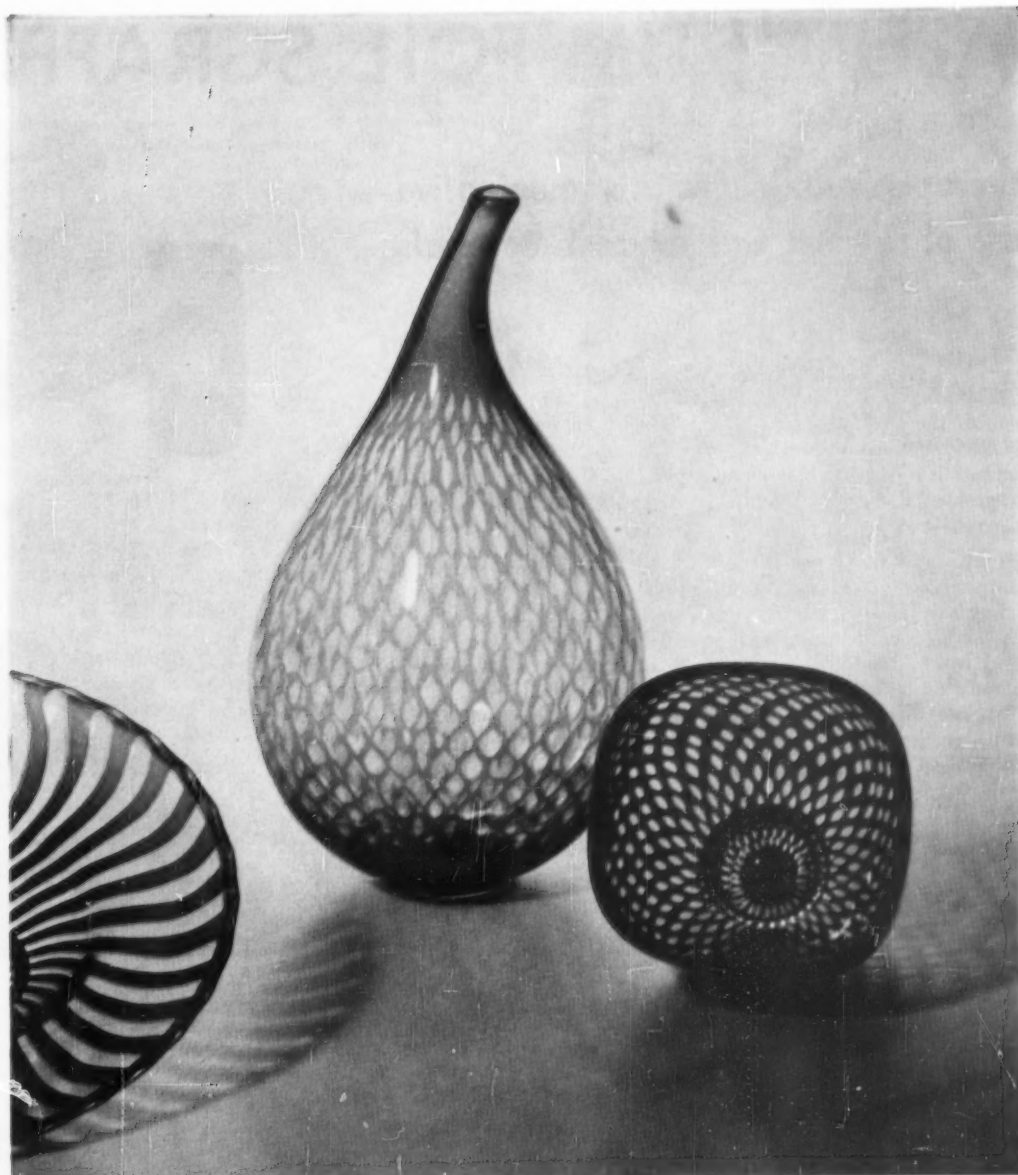
PROFESSIONAL and amateur decorators throughout the world look forward each year to the publication of "*Decorative Art*," a lavish annual which covers the finest accomplishments in ceramics, glassware, home furnishings and textile design.

The 1955-56 issue is the forty-fifth in the noteworthy series and we here present examples of the imaginative enameling, ceramics and glass which are to be found among its 560 illustrations.

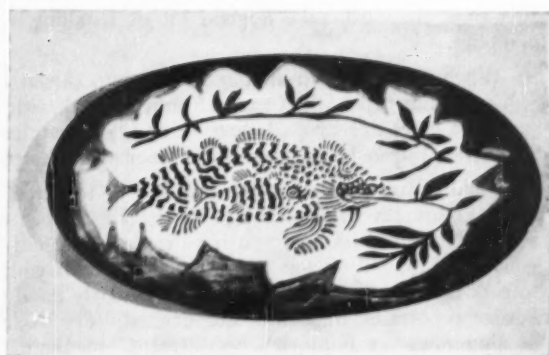
Is the year book of practical value to the hobbycraftsman and educator? A strong yes, for here will be found inspiration in technique, motif and application which can be freely translated for many creative purposes. The recognition of good taste is a primary requisite to becoming a valid artist in any field. Appraisal of this book's contents will seriously influence your future work and cannot help but transform your own home into a place of distinctive personality. ▲

ship

g Book Service.



Crystal vase about 12 inches high and bowls in the Graal technique. Designed by Edward Hald and made by AB Orrefors Glasbruk (Sweden)



Serving dish, decorated in deep terra-cotta fired over natural clear glaze. Made by Poterie Saint Vincens (France)

ALUMINUM FOIL SGRAFFITO

therapist's delight is this imaginative use of salvage and low-cost materials

THE fellow who saved foil and ended up with a six foot ball of the stuff was on the right track, but he was overlooking some wonderful possibilities in creative art! Aluminum foil is the crafts-hobbyist's delight. It is inexpensive, often available as scrap and can be turned into a variety of decorative objects.

Hospital therapy departments are constantly seeking unusual arts and crafts projects which can be prepared using salvage materials. As a result, scrap aluminum foil, in the form of discarded cigarette wrappers, empty pie tins and frozen food containers, is no longer discarded. The janitor now carefully saves it for the occupational therapist. Patients press it about cardboard containers or empty metal cans, turning out finished items like piggy banks, abstract sculptures, cigarette cases and gift wraps.

Aluminum foil can be decorated by incising a design or by sgraffito painting. Tools are few—just a stylus, brush and some Dek-All or Ruxtone Oil Paints.

We have selected a few examples created by school youngsters and a professional artist. The students fashioned



a jewelry case (from a tin cigarette box), decorated the lid of a tin can and rendered a plate design on a pie pan. The professional piece (shown in color) was done by scratching on the design and then applying Dek-All colors. Finally, the artist embellished his work a la sgraffito, scraping away dried paint with a knife and allowing the aluminum to show through.

You can make many other interesting things out of aluminum—lampshades, Christmas tree ornaments, gift cards, mobiles and wall hangings. Slipped under a coffee table's glass top, it provides a decorative background. For durability, the colored objects can be baked in a kitchen stove for a few minutes to harden the paint. Even without this step, they will take a good bit of handling without chipping.

When working with aluminum sheeting, sketch the art work on thin paper, then trace it onto the foil with a soft pencil. Colors are applied directly and, if smoother flow is desired, mix a bit of Dek-All Cleaner with the paint.

Finally, you can tackle the problem of textured effect. Press aluminum wrap onto a pebbled book surface or any other textured object. If you have carved linoleum blocks you can place foil on top and press down with your palm to pick up the impression. This is particularly handy when border repeats or duplicates are desired. Try your hand at aluminum sgraffito—it's a "different" medium. ▲

Young students, Sally Moore (top) and Elinor Griffith (lower two) were introduced to the basic mediums of Tempera and Crayonex, by teacher, Alice M. Abeel of John Muir School, Berkely, California.

HOW young can an artist begin? Students at John Muir School in Berkeley, California, are already practiced daubers when they are only five.

Maybe it takes a bit of imagination to visualize subject matter at an early age, but the first attempts of the very young have a charm and quality all their own. As we grow older this freedom of expression unhappily disappears, sometimes never to be recaptured.

Even a three-year-old can find pleasure scrawling with wax crayons and chalk. The *seeing* parent will find rich possibilities in the playwork of her offspring. These naive, decorative doodles can be lacquered or framed under glass, then hung in a child's room—exciting examples of their own prowess. Crayonex art can be rendered directly on silk screen material instead of paper, producing gay motifs for immediate translation onto fabrics. Aprons, patch pockets, belts, table linens—all created by your child artists for their personal use!

Silk screening by youngsters too complicated or costly? Not at all. An improvised screen is quickly fashioned by stretching the silk material across an embroidery hoop and

color photos by Alice M. Abeel, courtesy: "Everyday Art."



ART AND THE VERY YOUNG

stapling or taping it securely. Drawing is done on the back of the material before mounting and the crayoned art acts as a resist when textile color is sponged or squeegeed over it. The wax-covered portions remain color free for later hand decorating if desired. Make this a family project too: junior does the original art and Mother and Dad do the screening. With the recent introduction of Aqua-Textile Color (see Jan/Feb '56 issue) the screening process becomes childproof. All colors are used right from the jar—just add water to mix and for later cleanup. A warm iron makes decorated fabrics permanently fast. (350° for cottons—three minutes on each side. For more delicate materials use 250°, five minutes per side.)

Tempera painting is the next step forward for the young artist. At six, a child has sufficient control to be introduced to these bright showcard colors and a stiff bristle brush. Brushes should always be large, and so should the working surface. Newsprint and wrapping paper are inexpensive materials on which to experiment. Work is done on a large, newspaper covered table or on an easel that sits atop a painter's drop cloth.

What do they paint? Portraits of each other, imaginative landscapes, street scenes, animals and fantastic blobs of color that are unfathomable to an adult, but quite obvious to the artist. Freedom of artistic expression is a wonderful gift to place at a child's disposal. ▲

a group portrait by Renoir



MADAME CHARPENTIER AND HER CHILDREN;

(1878)

METROPOLITAN MUSEUM OF ART, N.Y.

WHENEVER August Renoir painted a scene in which people played a part, the picture became a portrait above all else. To some it was sufficient to symbolize, abstract or use the human face and figure as incidental decorative elements, but Renoir sought to capture the vital impression of an individual in his work. In this difficult group portrait, the fresh vitality of the young is caught in posture and coloring, dominated—but not overwhelmed—by the mature mother in fashionable black. The family pet on which one child perches balances the composition and imparts intimacy to the scene. This is a painting so relaxed that one never tires of viewing it.

Editor's Note: Ben Stahl ranks high among America's professional artists. In addition to being a prolific illustrator for many of our leading national magazines, he is a member of the faculty at the Famous Artists Schools in Westport, Connecticut.

Adapted from part of a lesson in portrait painting, from "The Famous Artists Painting Course," Westport, Conn.



Ben Stahl, model and equipment. Final portions of the painting procedure are done within the frame so that completion can be readily visualized.

Stahl on

TECHNIQUE AND PORTRAITURE

NOT long after a person takes up this most satisfying and yet tormenting hobby of painting, a natural desire develops to paint a portrait of a member of the family or a friend. I can assure you that this is not an easy thing to do. A sound knowledge of drawing is perhaps the first prerequisite, but is not entirely necessary.

I am assuming that you recognize it will probably be a long time before you turn out masterpieces. For the newcomer to portrait painting the main thing is to have fun—and you can.

As you become more proficient and learn more about drawing you will have that much more pleasure and satisfaction—and, I might add—that much more dissatisfaction with what you are accomplishing. Dissatisfaction is good for a painter. It is the key to progress.

Most amateurs try painting a portrait in oils too soon. I would suggest that you first learn to handle the oil medium. Start by doing many still lifes and then turn to landscapes, developing control and an understanding of the oil technique. Only then are you ready to turn with some degree of confidence to doing the human figure or head.

It isn't wise to attempt a likeness with your first portrait. Of course, seek to capture every value, shape and color as accurately as possible, and if you do, a reasonable likeness will emerge automatically. But don't consciously try for the likeness. You'll have trouble enough as it is.

(The word *trouble* in painting does not have the evil connotations that it has in other things. "Trouble" in painting means "problem" or "puzzle"—in other words, the stimulation of challenge.)

When you have developed some skill in painting the head you are ready to attempt a real likeness in oils. Now, if you promise me that you will not become discouraged, or give up and throw away your brushes, I'll say to forget all the foregoing good advice! Just get a canvas board, set out your colors on a palette, talk someone into posing for you and *begin painting*. It will be quite a while before you get

DAVEY: The artist's little son in a swift sketch that is not really "finished" in the literal sense, yet nothing further is needed to capture his personality. Knowing when to stop is often the most difficult part of portraiture.



a satisfactory likeness, but you'll enjoy yourself. Painting by rules is an impossibility if you are honestly seeking creative art. I can give you some pointers on technique, some general advice on what constitutes a sensible procedure, but the ability to capture the essence of a subject is a personal thing. Not two worthwhile artists will interpret a portrait the same way. Actually, every great portrait is about 50% a portrait of the artist who painted it! It is inevitable that you will inject something of your own personality into what you paint.



From time to time, "Retouch Varnish" is sprayed directly into the wet paint to speed the drying and allow working into freshly painted areas without danger of picking up the underlying coat.



As portrait develops and background is not yet worked, areas are unified with a palette knife. The careful scraping pulls tone and color together and eliminates heavy, unwanted painting. Final, heavy areas will be later applied and left unscraped.

Rembrandt provides a classic example. His great ability made all of his sitters one family—his family. His emotional drive charges through every portrait like a wild stallion. They are important today, hundreds of years after the sitters turned to dust, because they are pictures of haunting quality, not because they are likenesses of someone. He painted people *not* as they saw themselves, and not as others saw them, but as *he* saw them or wished to see them. He did not hesitate to make heroes out of beggars; everyone who paraded before his canvas had a special personality which he captured, forsaking the superficial surface trappings. Commercial portrait painters may not care to enjoy quite this degree of freedom, but the honest artist must paint what he sees if he is to satisfy his creative urge.

Imagination, then, plays an important role in portrait painting. The right selection of a bit of costume, the subtlety of a posture—these and many other small details can sum up the meaning for you. Never be afraid to exercise your imagination; without it you are at best only a skilled copyist.

Beyond pure imagination lies another quality that is vital. Some call it caricature; I know it as exaggeration. Just a little, mind you! An accent of the shape of a brow, the turn of a mouth's corners, a bit more blue for eyes that are strikingly blue. Don't carry this too far or you'll end up with pure caricature. We are thinking of a portrait, not a cartoon.

I don't know why it is, but it seems that first attempts at portraiture usually end up being stiff, rigid, with eyes staring emptily straight ahead. The left side of the subject's face is an exact duplicate of the right side. Only, it doesn't happen to be so in real life. Does this surprise you? Then examine your own face in the mirror. You will soon discover that your face is distinctly unsymmetrical. The left side is entirely different from the right! Nature never exactly repeats itself when creating plastic forms—not even in a human face. Your eyes can be different sizes, your features irregularly spaced, your nose bent to one side. These differences do not make us freaks by any means. They do make us *individuals*. Remember this.

Avoid giving equal importance to all the features. Think of these features as actors in a play. Let the outstanding features be the star performers. For example, the sitter's eyes may be his most striking characteristic. Play them up.

Allow your sitter to take a natural pose—natural for him. If he habitually cocks his head to one side, then *that* is what you must capture in your portrait. See that he finds a comfortable position. It may be a long sitting, so start out properly and he won't squirm around, turning your session into a nightmare of revisions trying to keep up with him! Pose your model in a setting that is in harmony with his occupation or mood. In the beginning, keep the backgrounds simple, grayed in color. Mix a lot of medium with your paint so that the background is relatively thin. This allows for corrections much more easily than if you must scrub and scrape away.

Personally, I do not make a careful drawing on the canvas before I start to paint. I prefer to consider painting and drawing as the same operation. For a beginner this may not prove the best approach, but, again—this is a personal matter. Start out in whatever manner seems to suit you best. It may be a good idea to sketch out a careful representation of the subject with either charcoal or your brush right on the canvas and then paint in the features, tones and details afterwards.



The human face is not what it seems. Instead of each side being symmetrical to the other, the left and right portions are quite different. The first two composite photos show how a model would look if each side of face were exact duplicate of other; the third is the actual model.

Summing it up then, here are some tips on procedure which may make a handy guide until you develop your own technique:

1. Allow the sitter to assume a comfortable, natural pose.
2. Plan positioning of the head carefully, creating an interesting composition.
3. Make several portrait sketches in charcoal or pencil before you start to paint. This will help you to visualize the sitter's characteristics and to select those which are outstanding.
4. Make a small sketch in color, ignoring details, but concentrating on placement of color values for a harmonious effect.
5. Attempt portraits of older people first. They have more pronounced characteristics. Youngsters and pretty girls are much harder to do.
6. Use larger brushes first, smaller ones as the work progresses. Leave details to the last.
7. Here's a little rhyme that emphasizes a peculiarity of light in nature: *"A little bit of blue in everything you do."*

These are the "Do's". I have no list of "don'ts." Nothing is wrong if it achieves a desired result. Just paint, study, experiment and enjoy your art. ▲



Tone down the stark white of your canvas with umber diluted with turpentine, before painting. Use a broad brush to apply, then wipe away streaks with a dry cloth.

THE COMPLETED PORTRAIT





Interviewing Ben Messick on

SKETCHING THE SPEC

by MICHAEL M. ENGEL, F.R.S.A.



When the circus comes to town, what part will you play "under the big top?"



SPECTACULAR—that's the only word which adequately describes the kaleidoscopic phenomenon of a circus. Nothing is so universal in appeal, nothing depends so little on the barriers of language or age. Everybody loves the swirling action of the Big Top. And for the artist, it is an unending challenge.

Whenever I get to feeling that my classroom work needs a shot of adrenalin. I start consulting the newspapers for a hint of the circus coming to town. That's a big day for all of us—teacher no less than student.

We carry as little equipment as possible. Anything superfluous hampers free movement. If the day's sketching is to be limited to the lot itself, I contact the management for permission to roam backstage. Publicity agents welcome artists with open arms, if they are well-behaved and play the role of candid spectator rather than eavesdropper. One of the first rules to observe: be a casual guest, not an intruder. If you aren't sure of what is private and what is public, ask someone in authority. The circus doesn't like to become embroiled in law suits, nor does it want somebody injured by props, trappings or practicing personnel.

If you are going to sketch the performance, buy a ticket



when the circus comes to town, what part will you play "under the big top?"



and stay among the spectators. Don't get underfoot; there are plenty of vantage points in which you can safely circulate—any seat is open to you if your admission covers it; you can pause briefly in the entryways to make an inconspicuous sketch, and you can wander to your heart's content among any public exhibits. Stay clear of performers' entries and the aisles; there are fire laws which prohibit loitering where it would interfere with normal traffic. Use common sense.

For my own sketching I confine myself to a 12"x16" Owl Sketch Block which serves as its own drawing board. I make rapid sketches with a #6 charcoal pencil or sometimes with colored chalk pencils. If I'm going backstage, where I can conceivably set up a small working area, I'll make watercolors, casein color sketches or use pen and ink. I prefer a metal box for my watercolors.

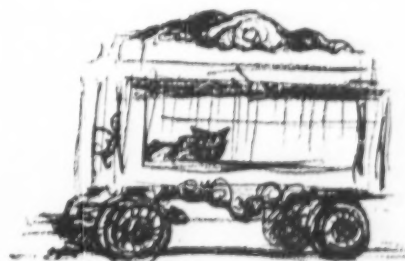
As for the range of watercolors, I mostly concentrate on the following ones, which seem to me to have the same vibrancy of the circus, as seen under lights:

Cobalt Blue; Alizarin Crimson; Gamboge Yellow; Black; Thio Violet; Thalo Green; Lemon Yellow; Chinese Vermilion Deep; Yellow Ochre; Cadmium Orange and Ultramarine. They are Grumbacher Finest Artist's Watercolors.

My brushes consist of a limited few; primarily three sizes of round sables and one flat sable. For special effects I sometimes add an oil color bristle. A sponge and, of course, small lidded pail of water complete my gear.

It's a good idea to make color notes if you're moving around, rather than do a finished painting on the spot. The play of lights and shadows is most important, so spend more of your time notating special effects than in actual

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"EMMETT KELLY" by Ben Messick

The original sketch (left) was done in charcoal pencil, then recreated (below) in oils.





Going professional

by DONG KINGMAN

pointers on representation and selling your art

I suppose everyone who paints eventually reaches a point where he feels his work has reached a quality worthy of exhibition. The natural question then arises: "Where do I start?"

Looking backwards, I can recall my own initial desire to have my work seen by others and, if possible, purchased. Today, many years later, it seems a far cry from my first sale—a still life of three apples—to doing covers for *Fortune* Magazine and inclusion in the permanent collection of the Metropolitan Museum of Art. Yet, the thrill is the same and, generally speaking, the same amount of hard work lies behind sales reckoned in four figures and that first purchase—for \$1.50!

Every artist's method for breaking into the competitive world of exhibiting is probably different. Speaking from my own experience, I can outline what is the most common progression and then go on to answer the questions that concern most amateurs and near-professionals.

My first exhibition was quite modest—a group of water colors were accepted for hanging at a local San Francisco library. The librarian invited me to list prices for each painting, just in case somebody might feel impelled to take one home. At the time I was working as a house-boy, painting in my spare moments, and, as this was back in the days when a dollar was worth one hundred cents, I pondered long and hard on how to set my prices. Following the beginner's yardstick, I based my figures on the size of the pictures—the larger the painting the higher the price. (I don't do it now.) My top figure was \$12.50. I don't recall making any sales that first time, but I did receive a flattering commentary; a potential customer told the librarian he couldn't afford *any* of the pictures, but, if he could have, he said he would have bought the \$12.50 one!

Anyhow, it was the start for me. I exhibited some more

at libraries and then at a large store named Gumps. It was here that I really started to establish myself as a serious artist. My early sales were modest enough, but I began to get newspaper notices, and this is what counts most for a beginner. Eventually I made more contacts and was able to start earning a decent living from my efforts.

Years later—and hundreds of exhibitions, notices, competitions and personal sales later, I began an association with Midtown Galleries in New York City, and they are still my exclusive representative. Having a representative is one of the best things that can happen to an artist, but a solid background of attainment must lie behind you before a reputable gallery or individual will invite your business. Se-



EAST RIVER.



LOOKING EAST



BROOKLYN, U. S. A.

DONG KINGMAN PAINTINGS REPRODUCED
COURTESY OF MIDTOWN GALLERIES, N. Y. C.

curing representation frees the artist to paint. The agent will promote your interests, secure and handle commissions, protect your legal rights and keep after you to see that you fulfill your deadlines.

In the field of fine arts, the representative is more often than not also a dealer, with a gallery where your work can be exhibited. While he will supervise publicity and advertising of your shows, it is the artist who pays the attendant bills. You design your own brochures, pay the printing costs, underwrite shipping, cocktail parties for the press and whatever other expenses may be entailed. The dealer takes care of insuring your work against damage or theft while it is on his premises or being shipped to a customer.

What does the dealer receive in return for the use of his wall and his business acumen? Usually a third to a half of the selling price (which he is best qualified to fix, by the way.) The artist must learn to have implicit trust in his dealer—and in these days where reputation counts above all else, there are few established dealers who would bother to cheat their income producers.

The dealer can do a much better job of haggling than you can. He knows the market, the peculiarities of hundreds of potential customers. Few paintings are purchased without some degree of bargaining. It is the experienced dealer who knows how far to go and no farther.

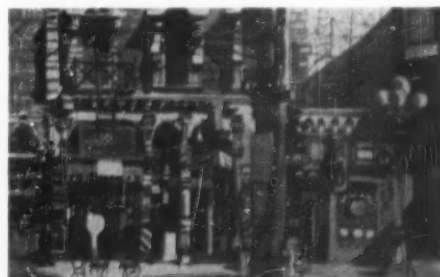
Sometimes, it will seem that you should be getting more for your paintings—after a few good sales, an artist has a rather good impression of himself. This is natural, I suppose, but again—have faith in your dealer. He will bring you along slowly, but carefully. From a two hundred dollar sale, you may eventually reach several times that figure — not necessarily because you are five or six times better than you were, but largely because the dealer made your work desirable to more people.

Another matter that sometimes concerns the artist is his future rights to a painting. Once it is sold—are all your connections to it also sold? The answer is no. Every sale should be backed up with a written contract that clearly stipulates just what rights are being sold. If the painting is later sent in by the purchaser to a show and wins a cash prize, it is the artist who receives this. If it is sold for "personal use", the purchaser is not entitled to reproduce it for advertising or other commercial purposes without your express permission. If it is painted for advertising or a magazine illustration, the publisher has purchased only the

right for that first reproduction. Additional uses must be arranged with the artist and, incidentally, the original art work returned to him after being reproduced. Many publishers will simply buy "all rights" to a painting, so they can reproduce it and then keep it for their personal use, or advertising. So, whenever a sale is made, be sure to have all possible uses clearly specified in writing and witnessed properly. It is here, again, that a dealer proves a most helpful individual.

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THREE CHAIRS ON SUNDAY



ATLANTA, GEORGIA



CHILDREN IN PASTEL

by ILSE EERDMANS WEIDENAAR



PAULI

Ilse WEIDENAAR

SOME time ago, a sweet old lady wrote to us on a Christmas card, "Have fun! Fun is more important than anything!" Well bless her, I took her at her word. For ten years, in my spare time between dishes and diapers, I've been very busy building up to a big thrill, the thrill of being able to jot down the essence of my children's faces with a dozen or so pastel crayons in about twice as many minutes. Studies of them sleeping, reading, practicing the piano, looking at television. It's pure fascination to catch the passing moment in chalk. (Understand, these are head studies, *not* compositions involving the figure.)

And now I must be candid. It can't be done unless you've begun to learn the language of drawing. Your pastel studies should be swift and inspired, but this is possible only after a good amount of spadework. Don't be discouraged. Drawing is fun, too. And drawing is like going on a diet—unless it becomes permanent, it's not effective at all. So buy yourself half a dozen newsprint pads, comfortable lap size. Learn to enjoy those five or ten minute blank periods that come in every busy housewife's day. Arm yourself with a pad and a 4 or 6B pencil and follow your husband, your children, your dog all over the house. Draw them when they're studying, snoring, reading, practicing,

watching TV, eating, using the phone. Hit for the gesture. Then for relaxation, draw the stacked up dirty dishes before you whip out your dish mop. Set up a still life of your favorite pots and pans. They'll pose.

One of our neighbor's children has been used as a model so many times that I feel as though I were holding him hostage. (Last time he said, "Can I go home any time I want to?")

Get ready for the additional problems of color. If you don't have the luxury of a permanent studio, you'll do well to choose pastel as your medium. Pastel is a joy to use because it embodies few technical difficulties. It leaves no mess (except dirty hands), nor odor. And, best of all, it can be whisked out for immediate use.

The kitchen is usually my home base, and the utility wagon my taboret. (This most useful cart carries the salad greens on their way to the refrigerator, and it even used to hold my oil paints, until the day I was accused of serving carrot salad with turpentine dressing.) My pastels (Grumbacher soft chalks) are kept in compartments in a triple fishing kit. The bottom tier is roomy enough to tuck in a tie box, which I always use to store my chosen palette of the moment. This fishing kit has been carried all over the house: on a child's bed, on my piano, at the dining room table, wherever I can find an unaware, relatively quiet victim. So you see, for speed and portability, pastel beats any other medium. And once safely behind glass, your picture is permanent.

Now for your paper. You would be wise, in the beginning, to practice on toned charcoal paper. The color of the sheet itself is an important part of the pastel study, and it should never be completely covered. So choose a variety of greyed half tones on which to experiment. When you've used up a couple of pads of charcoal paper and can sense a reasonable amount of progress in your work, give yourself a reward. Treat yourself to the equivalent of a new hat, and invest in ten or fifteen dollars worth of French pastel paper. Your work will begin to sing! I am Dutch and thrifty; I cut my sheets in half and, because much of my work doesn't merit saving, use both sides. My husband looks aghast at my "elaborate thrift," but I also rub off the entire study with cleansing tissue if I don't like it. My favorite paper is called Canson Mi-Teintes Pastel Paper. It can be ordered from A. I. Friedman, Inc., 20 East 49th Street, New York 17. You can ask for a sample booklet of colored sheets from which to make your selection.

There are two types of pastel: half hard and soft. For most purposes the soft stick is what you'll need. Since you cannot create an almost unlimited palette with just a few colors, as in oil or watercolor, you'll need as many sticks as you can afford to buy. There are two shades and four tints of every pure color, which makes seven values of every color. A beginner's basic palette would probably contain many of the following colors:

Raw Umber	Cadmium Orange	Gray
Burnt Umber	Cadmium Red, Medium	Viridian
Deep Sienna	English Red	Olive Green
Deep Ochre	Sunproof Yellow	Black
Flesh Ochre	Ultramarine Blue, Deep	White
Caput Mortuum, Deep	Gray Blue	

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rapid portraits by a busy housewife

which have value in creating interesting effects. Among them:

Burlap; large scraps of textiles; old curtains (both printed and net types); corrugated boxes; corrugated packing papers; colored strings; rope; clothes lines.

Mailing tubes, paper cores and candle tubes; all kinds of wire and coat hangers.

Tapes; egg boxes of the pressed paper type and egg crate packings; orange and fruit crates and boxes; tiles of linoleum and asphalt.

Spools, dowel sticks and small strips of wood; boxes of various shapes (larger, round oatmeal and even ice cream cartons).

Various kinds of papers from tar paper to department store wrappings and bags which are sometimes of a textured design; aluminum pie pans and wrappings; corks, and pieces of wall boarding.

There are approximately six types of exhibits possible with these accessories. First, placement on the conventional bulletin board. Second, on a table placed in front of a bulletin board, often combined and related to the bulletin board exhibit, or in front of a blackboard. Third, on a table with no background. Fourth, on the blackboard itself. Fifth, free-standing on the floor, not related to a background and often placed to cover whatever is in back of it. And finally, on or in front of bare walls, as in a hall.

Background Materials:

Once the placement of the exhibit has been decided, the next problem is to create an appropriate background. If a presentable background is already provided perhaps it does not need covering completely. In this case, pieces of paper, construction, textured, and corrugated, or pieces of fabric may be used in back of selected items to add interest. If the bulletin board is marred or dirty, try covering it with burlap, corrugated paper, curtain material, or tar paper. The same materials could be used over a blackboard and the exhibit pinned to the background material. An interesting effect can be achieved over a blackboard by arranging paper cores and mailing tubes at various angles. Paint the cores or cover them with interesting paper. Pin the pictures or items to be exhibited on the tubes. When drawings are exhibited allow the tube to show around the picture as a frame, thus eliminating the expense of costly mat papers. You can achieve surprisingly professional effects if restraint is exercised.

String, rope or clothes lines make interesting backgrounds when stretched across, either in long vertical triangles or in more solid and interlacing patterns to form solid and net areas. Fish nets also make very attractive and diversified backgrounds.

Orange crates are made out of strips of very thin wood about three inches wide, wired together. Sections of these strips can be used on a background or made to stand free like a screen. Paint them to fit the color scheme of the exhibit.

Chicken wire stretched over the blackboard or bulletin board gives an interesting texture and provides a substantial base for pictures, paper mache, and craft objects.

Connecting or Unifying Materials:

The right choice and use of connecting or unifying

materials can make or break an effective exhibit. The unifying material must not dominate yet it is essential to the organization of the exhibit. It helps move the viewer's eye along through the exhibit when a progression is shown, or holds a series of related drawings and objects together. A word of caution: the unifying material, if over done in quantity or color, will spoil the exhibit by attracting too much attention from the displayed work. Suggested unifying materials are string, heavy cord, clothes lines, long thin strips of wood or wall boarding, strips of construction or crepe paper, wires, tapes, ribbons, elastic, and egg packings.

Supports for Your Exhibit:

How do you exhibit three - dimensional objects, especially on a flat vertical surface? An exhibit is frequently livened up by the introduction of a projecting shelf. These can be made by pinning various size boxes, sometimes covered with cloth or paper, or painted, to the flat surface. A coat hanger can be bent to form an attractive bracket on which to place a piece of cardboard or wall boarding, making a shelf. A strip of corrugated paper, pinned at both ends, allows the center to form a half circle over which a cardboard is placed as a little dias. A thin piece of cardboard can be slipped into slits cut into paper cores or candle tubes to form another kind of shelf. A square of thin linoleum, warmed on the radiator then bent in the center and pinned up, forms still another shelf. An egg crate packing sheet can be bent one third for the top of the shelf and the remaining two thirds for the support. In all of these examples straight pins are as useful as staples for securing. (They are much better than thumb tacks which usually pull out.)

In the March-April, 1956, issue of *DESIGN* a method of stringing an exhibit in a hall was described and illustrated.

Lettering:

Flat cut-out letters of construction paper and painted captions have been used in classrooms for years. To add interest and a professional look to the exhibit, try extending the flat letters out from the background with spools, small pieces of wood, wall boarding or corks. Drive nails or screws to hold these in place, or use glue. The extended letters will cast a shadow. Very interesting effects can be

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Display of student-created masks is mounted against a black tar paper background. Other unusual decorative shapes are made from an egg crate divider, netted fruit or potato sack and colored asphalt tiles. The masks are paper bags, cardboard, colored knitting yarns, Brillo pads and twisted wire hangers.



DESIGNED TO SELL

*it takes originality and know-how
to design competitive fabric prints*

THESE fabric designs are roller prints. When thousands of yards of material are to be prepared for the volume market, it takes durable metal rollers to stand up under the punishment. Except for special runs in the more familiar screening technique, this is the procedure employed by major fabric printing houses.

Designing for commercial fabrics is a multi-million dollar industry affording opportunities for talented artists who understand the process and its limitations. Every conceivable motif may be considered, from geometrics and florals of conventional nature to sophisticated abstractions.

Original designs are bought from free lance artists, special design houses, imported from abroad or even adapted from wall paper motifs. In some cases, the work of a well-known artist may be adapted after his work has achieved popularity in the painting medium (as evidenced by recent

designs originating with Picasso, Miro, Grandma Moses, etc.)

Designing for fabric reproduction is a serious business and the free lance artist who thinks of selling his ideas must first consider style trends, the popularity of certain materials at a given season, and the more commercial problems of wearability, economy of printing and adaptability for varied uses.

A leading firm like John Wolf Textiles, Inc., (some of whose samples are seen here) looks for designs which are versatile. Particular emphasis, for example, is placed on the matter of border prints for wearing apparel. A well-planned border print can be used in several ways—in each of its segments or in entirety. Since each section may appear as a different color (and thus be on a different roller), they can be run in varying sequences, with the yard goods

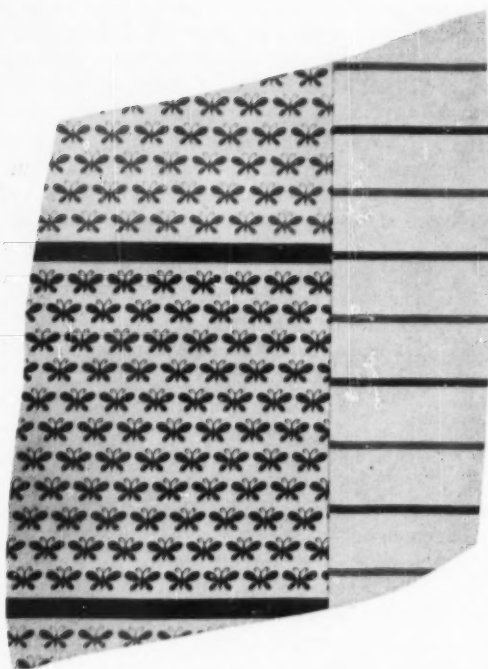


The step border trio shown above is designed to be applied as a complete unit or in smaller segments. At left are two applications—a single border for the skirt of a three year old, and a double border for a larger child. All three units would be used for adult sizes.

DESIGNS BY

JOHN WOLF TEXTILES

Clever motif, "Bees and Stripes", is interpreted in two different styles. Top right, the designs run vertically (adding an illusion of height for smaller girls); below, the motif is switched to the diagonal and horizontal.



used horizontally, vertically or even diagonally. This is an economic factor of primary importance and a skilled designer will plan his work accordingly. Usually, there will be from three to five combinations from one pattern.

The designer should understand how commercial textile prints are made. The steps are as follows:

1. The artist submits color comprehensives for approval, usually rendered on paper or tissue overlay in ratios permitting repeats to cover fifteen to eighteen inches or any even divisor thereof. Occasionally, samples can be hand painted on fabric when the material texture plays a vital role. Once the design is accepted, finished art work is prepared for the use of the engraver, by the firm's own art department, rendering each color as a black and white drawing, properly scaled and registered to the other color sections.

2. The art work is then turned over to the engraver. The design is etched on copper rollers which are especially treated with chemicals for durability.

3. The rollers are locked on printing presses (much like those which produce your magazine or newspaper) and the grey yard goods are printed. Finally, the fabric is washed, aged, framed and finished. It is now ready for shipment to the firms which manufacture garments, accessories and home decorating materials.

The printing is done with dyes rather than inks and their selection is scientifically made according to the char-



on-the-spot painting. Write it down if you haven't time to use colors. Be particularly careful to sketch bits of authentic detail—the hang of a rope, the shape of a clown's makeup box, the placement of spotlights. These are the things that add realism.

Sometimes, you happen across a poignant little scene that sticks with you and will then serve as the basis for a fine painting. Any competent artist can capture the feel of the circus and its exciting surface details, but, hidden away in unexpected corners you may discover something truly worthwhile. This happened to me, many years back, when I wandered behind the scenes before a rehearsal.

I saw a wistful little figure sitting on an empty crate, eating a sandwich. He was in clown's makeup and somehow seemed a pathetic, static figure in the midst of all the tinsel make-believe. His name was Emmett Kelly. Today, he is the most famous clown in the world, but this was a long time back, when he was just starting out and hadn't made his name. Standing behind a pile of gear, I made several quick sketches of him. He never knew it. It was only after I completed the oil painting (see cut) that I felt I really had captured something worthwhile. It was a reward for the patience which had compelled me to forsake the outward glamor of the obvious things all around me, looking for an unexpected fragment. This portrait was unposed—really only an artist's snapshot in charcoal—but it was the sort of accident which can happen to any artist if he senses the inherent quality in an unexpected situation. ▲

ABSTRACT PORTRAITURE:

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proportions I could invent within the picture plane. That, briefly, is the story of a series of paintings that numbered about 25, and here is the story of the particular picture here reproduced.

For purposes of identification, even such objectively conceived portraits require a title or a name and, as the figures became more and more the countryman and the farmer, so did the names. Finally one of them was titled "Walt". I say one, although in my mind the same name was given to three canvases.

I had seen two pictures of Walt Whitman and they probably were in my mind somewhere. One was a not too successful painting by the late John White Alexander. In his attempt to make the body of Whitman heavy and big and the head light and imaginative, there was something disturbingly luminescent in the picture.

The other portrait of Whitman I had seen was the camera photograph by Mathew Brady. Here Whitman, though bearded, had not yet attained the massive girth of his later years. I had certainly noticed how the beard was joined into the folds of the face and how Whitman's eyelids drooped heavily and diagonally from the bridge of the nose outward and downward toward the pronounced cheekbones. Though these two pictures stuck with me, I cannot honestly say they were deliberate models.

When the painting was exhibited, I discussed the genesis of the whole affair with my art dealer and I believe it was he who suggested that the picture be called "Walt Whitman". The fact that I did not pursue such a portrait

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These pastels, plus a complete pastel catalog, can be ordered from: *M. Grumbacher, Inc., 476 W. 34th St., NYC 1.*

Let's mount the paper. Take about three thicknesses of newspaper to act as a cushion under your sheet. Tack it all carefully onto a drawing board. Use plenty of tacks around the edges and keep smoothing down the paper as you tack it. Don't let it buckle. A drawing table or easel are ideal equipment.

After you have sketched a portrait's basic form on the paper, don't use your pastel stick as a line tool but as a house paint brush. Use only the side of it. Keep building up your color and your tonal areas all over the composition; don't settle down to any one part of it. Don't think of lines now, nor even of the subject that you draw. Think of the design shapes. Details can come after the shape is established. Back away from your drawing board and study the effect. Compare the drawing with your thumbnail sketch. Are the tonal values and the design true?

Now you can begin to use the point of the pastel and the half hard pastel for finishing the drawing, giving it form and sparkle. Don't start the deadening habit of blending with your finger. It's easy enough to create pea soup with your pastel! Blending with the sticks on the paper should be enough. To keep the colors lively, try juxtaposing complements or analogous colors (although this is better for still life and landscape than for portrait). Study the tone you want before you put it down. If you must do a section over, you'll find it's easier to rub the whole thing off with tissue and begin again.

If you take your fun seriously, don't attempt to preserve for eternity your daughter's sleeping smile with the first attempt. Use up acres of paper, and have a wonderful time! ▲



CARLA:

Iris Weidenaur



PROFESSIONAL CARTOONING

adapted from: "Drawing & Selling Cartoons" (Pitman Publishers, \$1.00)

by JACK MARKOW

IN surveying the fields where one's artistic capabilities have a commercial application, cartooning seems to interest a large number of students and would-be professionals. This is understandable; cartooning depends more on one's humorous imagination than on mere technique.

Still, there are many things to know about this highly competitive art form. Although there are hundreds of publications buying cartoons—for prices ranging from \$5 to \$500, or even more—you must not lose sight of the fact that the cartoon editor's desk is flooded every week with gag cartoon ideas. He must pick a handful from hundreds.

It is not our purpose in this particular article to tell you how to draw, or even how to think up fresh ideas. These are two points you must handle for yourself. Instead, we'll briefly discuss a few basic techniques and tools favored by the practicing cartoonist and then delve into the peculiarities of the market.

The principal techniques used today in the field of cartooning are line and halftone. In either case, the elements of your picture will have to be finally outlined in brush and ink or pen and ink.

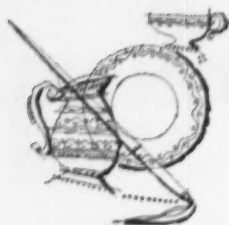
line reproduction:

Line drawing is the most direct way to work a cartoon. It reproduces clearly and inexpensively. It is the best technique for newspaper work and for reproduction on cheaper grades of paper. While here, we don't have the device of a halftone to add depth and atmosphere, there are many ways to make a line drawing interesting.

Go to a stationery or art store and buy yourself several pen points of various types and thicknesses. Include some ordinary writing points; they are valuable too in cartooning. Doodle constantly with these until you learn

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KERAMIC STUDIO

a department for the ceramist and china painter

edited by JESSIE B. ATTWOOD

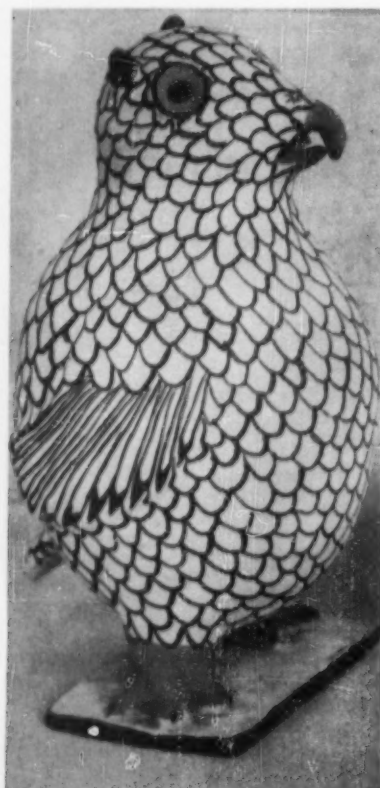
Last issue, we discussed the conditioning of a new electric kiln, preparatory to stacking it for the firing of clay articles. The next step is, obviously, to load in your greenware or glazed pieces.

When a kiln is loaded, have a good supply of ceramic stilts, shelves and supports on hand. The stilts have pointed wire feet (some are simply made as triangular ceramic forms) and are used to keep the glazed pieces off the shelf or bottom of the kiln. Shelves should be slightly smaller than the inside dimensions of the kiln, or may be half-shelves and even smaller as desired. The posts which support the items should also be of varying sizes to accommodate any firing job.

You may load the kiln with greenware

ZUNI INDIAN POTTERY BOWL

A fine example of native art in polychrome decorated pottery, from the collection of the Denver Art Museum.



and bisque pieces at the same time. The greenware is unfired clay and the bisque is clay that has already been fired and is thus ready for a second or third glazing fire. Such firing of mixed pieces is governed by one requisite; the pieces must have similar firing temperatures.

Check again to make certain the kiln is clean. Remove all loose grit and dust by hand, with a lint-free cloth, with a duster or with a vacuum cleaner. You are now ready to load and fire. For efficiency's sake, place all your clay items on an adjacent table, close to the kiln. Then load the kiln with an eye to filling it to capacity, tucking small pieces in odd corners. If you are making ceramic boxes, make certain the lids have previously been fired to a bisque state before placing them on top of the rest of the greenware box; if you don't you'll never be able to open it afterwards! A sealed box may be handsome, but it hasn't any functional use.

Properly cared for, a kiln will last for many years—even in our commercial studio we have several of them which have had repeated use every day for eight years. We have never had to replace burned-out elements. We use Harrop Electric kilns and there are also many other excellent manufacturers. Study each company's literature carefully before purchasing your own kiln, since it is a lifetime investment. Be certain it is large enough for your purposes, yet not so elaborate or costly as to be an unnecessary expenditure for what you plan to do. (For additional details, see special article on pages 188-89). Kilns may range in price from about \$20 to several hundred dollars. The less expensive ones are smaller, of course, and do not have pyrometric controls to automatically determine and regulate the firing. As with any major purchase, you should evaluate the selection of a kiln according to your budget, degree of use, size of work and how much time you wish to spend with manual labor. We'll be happy to help any reader who has questions on his mind. Just send an addressed envelope with your inquiry, to the address shown below.

Pieces which will be bisque fired may be set directly on the kiln bottom or on the shelves. They may touch each other if necessary, but keep them at least a half-inch away from the kiln sides. (This is a rule for any type of ceramic work.) Modern kilns distribute the heat quite evenly, but experienced ceramists play it safe by stacking the largest and thickest pieces as close to the center of the firing chamber as possible—just in case there is a slight discrepancy. Then fire them slowly. Always place several stilts or clay

triangles under your ceramics to keep them up in the air and allow free circulation of heated air. Flatware and tiles should also be inserted close to the center of the kiln.

Glazed ware must never touch other glazed pieces. The glasses will fuse together. If you have a kiln without pyrometric controls, you will have to judge the firing period with cones. Always place your cone where it can be seen through the kiln peephole. It's quite embarrassing to load a kiln, fire it and then discover you put the cone out of sight. You can waste time and ruin work that way.

And now—let's stack the kiln. First, make groupings of similarly sized pieces, seeking uniform height. Place stilts on the kiln floor and insert the first group. Then slip in a shelf, allowing it to stand clear of the highest pieces below it by at least a fourth of that piece's height. Make sure the shelf is solidly balanced on the supports you have previously inserted to hold it. Continue this general procedure until the kiln is filled. If you have a few tall pieces and a large number of small ones, put the tall ones on one side of the firing chamber and insert half-shelves in the other side to accommodate the smaller objects. A well loaded kiln seems to fire better than a partly-loaded one.

Now for the firing. When the kiln is loaded, lower the lid or close the chamber door, leaving it ajar slightly. This will allow moisture to escape for the initial firing period. Turn on low heat for an hour, then adjust for the second heat for a second hour and the third heat for a third hour. The firings will have been progressively hotter in most cases. After the third hour the door may be completely shut and the firing continues until the pyrometric cone bends to signify the shut-off time has arrived. When this happens, turn off all heat and allow kiln to gradually cool. Wait a while and then open the door for more rapid cooling. Always cool a kiln slowly. If the door were suddenly opened, the hot air would rush out and be replaced with cool air, causing stresses to be applied to the ceramic ware. Kiln operation is a science and an art. Experiment with unimportant pieces until you achieve control of the medium.

Questions and Answers

I do not care for a high gloss glaze on underglaze painted pieces. Is there a dull finish glaze which allows colors to show through?

Yes. Transparent matt glazes are available which give finishes ranging from very dull to satin, depending upon the amount used and the temperature to which it is fired. China paint and gold may be used on this surface also. It finishes with a lovely soft patina. We use Ceramichrome Kleermatt Glaze, which we consider one of the best. (Source of supply furnished upon receipt of stamped envelope to address shown at bottom of this page.)

Must a hobbyist have a large, or expensive equipment to work in ceramics?

No. A rank novice can create beautiful objects with clay and a few simple tools (most of which may be found in the average home kitchen). You can work on a kitchen table or even a card table set up in a convenient place. There are many well-written books for hobbyists and novices, on the market. These books contain sufficient basic information to allow any individual to begin working in clay without formal instruction. Studio owners and manufacturers are happy to assist you in understanding the operation and procedures required by their products.

Address all correspondence to: Jessie B. Attwood, 718 Oakwood Ave., Dayton, Ohio

to master a few. This is the start of developing a personal technique. Smoother papers like a plate finish bristol board are fine for pen work. Avoid coarse papers which catch the point or cause feathering.

You may find a brush is your preferred medium instead of a pen. It takes a higher degree of control, but experienced artists find it makes a wide variety of effects possible—thin lines, broad sweeps, delicate curves and dry brush effects are among the possibilities inherent in a brush.

wash halftone:

This is the second important technique in cartooning. It has greater pictorial possibilities than line, but requires better quality paper stock for reproduction. It is not too successful for newspaper use, but is excellent for most magazines. It should be drawn on good quality paper—a grained or kid finish is best. The paper should be thick enough to take repeated washings of your water-diluted inks without buckling. You can do wash drawings on other stocks like three or four ply bristol board or illustration board.

The wash is made by diluting charcoal grey, lamp black or ivory black watercolor. You can also use black india ink, mixed with water. Since this technique requires use of brushes, you should have at least two or three of them—a #6 for medium sized areas, a #9 for larger washes. The detail work and outlining is done with a small brush, like the #2. Don't hamper yourself with cheap materials. Pick quality brushes by a recognized manufacturer. They'll last longer and you won't be annoyed with ragged hairs.

A wash drawing can have as many as five tones to it. Mix three shades of wash in pans; light, medium and dark. These, added to full strength black for your outlining and the white of the paper make up the five. You needn't use them all, of course, but they will serve for any contingency.

There are other techniques you could use besides these basic two—rubbed tones, scratchboard, etc.—but line drawing and wash are by far the most universally preferred.

a word on reproduction sense:

Know your potential market. Draw in proper ratio to the medium's reproduction style—for a full column width, for two columns, a wide column, etc. Study the magazine or newspaper first to determine this. There's no sense in submitting improperly sized art. Then, draw in ratio, preferably somewhat larger. Cartoons submitted should allow reduction by one half, one third or so. This helps cover up any slight irregularities.

from start to finish:

The professional cartoonist submits a large number of ideas each week; often as many as twenty, seldom less than six or eight. This saves postage if mailed, and allows an editor a range of choices. These are called *cartoon roughs* and that's just what they are—rapid, rough sketches. Since most cartoonists (even established ones) must submit on pure speculation, the roughs save time. The editor knows a good deal about style. He can tell from your sketch pretty much how the quality of your finished art will stack up.

Roughs are usually submitted on ordinary 8½ x 11 typewriter paper, white or lightly tinted as you prefer. Keep to this size and stock; it fits into standard envelopes, weighs little and costs little. It simplifies things. Mail these flat, with a cardboard reinforcement to prevent wrinkling. Use a slightly heavier bond paper for wash roughs, possibly twenty pound or heavier. Keep your sketches in the same direction in each batch. The cartoon editor may look at a thousand of them in a "look day" and gets irritated if he has to turn them around frequently. Vertical cartoons can have their captions typewritten below. Horizontal sketches won't normally fit in the typewriter and must be

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DESIGNED TO SELL:

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acteristics of the fabric involved and the use to which it will be put.

The pricing of fabrics too is a precise business. For example, if a dress is to retail at \$12, the fabric house must develop a cloth which sells to the cutter (dress manufacturer) for 50c-60c per yard. The cutter works on a markup of 10%-25%; therefore, his production cost is the governing factor in pricing an item.

Originality is the magic word in the fabric printing industry. With millions of prints on the market, survival depends on freshness, eye appeal, and versatility. ▲

DISPLAY ORIGINALITY:

continued from page 184

achieved by cutting letters out of ¼" or ½" wall boarding. These are especially attractive when painted white and fixed to the background.

Need inspiration? Study the displays in large department stores. Many of their techniques may be translated into scrap materials for school use. For example, one store displayed some very good looking frames made into a folding screen form and stretched from top to bottom with a half-inch white rope. A school could make this exhibit background easily with old screen door frames, antiqued with black and white paint. This would be attractive if placed before a bare wall or to hide a sink or cluttered storage corner. Pin an exhibit to it.

Frequently, teachers are requested to take exhibits outside their rooms, perhaps to accompany a talk or demonstration to a P.T.A. meeting or group of teachers. A roll of corrugated paper, with spaces cut out for attaching drawings to the back makes a handy and effective framing display. If you care to go to the small expense, purchase new corrugated paper in black, white or colored hue from a local display company. It costs around \$3.50 for a roll measuring 4'x25'. The roll can be cut down to any size as needed and makes a lot of exhibits. The speaker may place the roll on a table and show the drawings progressively by unrolling the art at one end and rolling up those already seen. It thus takes up little room and stores excellently for repeated use.

All of these ideas can not be used at one time or perhaps even in a single school year, nor are all the possibilities listed in this article. It is hoped that the ideas mentioned here will inspire teachers to invent their own interpretations, thus making original exhibits at little or no expense. ▲

the determining factors in cost. Many schools favor the Hot-pack Kiln #7006, which has an 8" square by 5½" high firing chamber and retails for \$85. At the high school or college level, the choice may run to a larger version (15" x 16½") at accordingly higher cost. These are professional in every respect and are investments rather than merely purchases. A surprising number of schools have been able to amortize the initial cost by selling student work, and many other remunerative applications are obvious.

For those who are do-it-yourself minded, kilns can even be improvised by digging a hole in the ground, lining it with brick and using a metal can as a firing chamber. This is crude, of course, and can not match the ease of operation afforded by commercial equipment, but it is a challenging project, taking one back to ancient techniques. However, it is well to mention that such a kiln does not produce uniform results and precludes the use of certain glazes which require hotter temperatures than a wood fire could provide. Summer campers and hobbyists can experiment with this idea. But, if firing is to be done, the best equipment consistent with your funds is recommended.

Your first attempts should be unfired ones—shaping with the hands, clay sculpture and simple bowls, ashtrays and dishes. Then progress to making plaster molds and finally, turn to fired ceramics. You'll find this a fascinating hobby with practical utility. Handled skillfully and with imagination, ceramics is universally recognized as a valid form of artistic expression. ▲

Prepared with the cooperation of the National Ceramic Hobby Association.



—Dong Kingman

GOING PROFESSIONAL:

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How about framing? This is another question I hear from my students. Unless otherwise specified at time of sale, the frame is included in the purchase price. Framing is the responsibility of the artist and he pays for it. Of course, you could exhibit it without a frame, but this is seldom good business.

The artist's responsibility for a painting does not end with the sale—at least, not morally. If it starts to deteriorate, the artist should feel compelled to correct these defects at his own expense and time.

These are some of the things which the artist must face. It takes training and talent to get far enough along to the point where you have to worry about most of these matters, but there are a surprising number of potential professionals in any class of art students. Maybe only one in a hundred sticks with it long enough to get somewhere, but dealers are waiting for him to come along. ▲

PROFESSIONAL CARTOONING:

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hand lettered or the typed caption pasted under them. Don't demean the rough; it is your best and only salesman. You seldom get to talk to the editor. These are your sole contact. And you won't need an agent either—just send in the cartoons.

You *can* bring them in personally. Most magazines have a specific day of the week set aside for this purpose, but for the average reader this will be unfeasible, so let's concentrate on mail submitting.

Always enclose return postage and a self-addressed envelope when you submit. If you don't enclose a note, (and you shouldn't) you can mail cartoons third or fourth class, sealing only with the envelope clasp.

Keep track of what you send in. Make up your own code so you won't send them back again by mistake. You should have a rubber stamp with your address. Stamp this on the back of each cartoon rough to avoid their being misssent.

That's about it. Newcomers should submit fairly complete roughs, however, since this will acquaint the editor with your final potentialities and can even be accepted as a finish without redrawing. This sometimes happens. But, once you are established, a quick sketch will suffice.

There are other fields in which the cartoonist may find his forte. Not all of us can be or want to be gag men. You might try sending in *finished* spot drawings—those decorative fillers that are spaced thru a magazine. These sometimes pay as much as a gag cartoon. And there is the advertising field, of course, which is the highest paying of all. This will usually come later on, when you are well known and have name value. ▲

ABSTRACT PORTRAITURE:

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consciously does not exclude the possibility that I had a personage in mind that would correspond psychologically as well as physically with the poet. Nevertheless, my aim primarily was to achieve a piece of monumental portraiture by taking advantage of the newer inventions of modern painting, rather than a characteristic one in which the general structure is so often sacrificed to certain particular elements within it.

The painting is made on the rough side of a Masonite panel prepared with a mixture of casein and titanium oil white as a ground (no glue) and the colors are oil paint diluted with some turpentine and retouch varnish.

In this painting, perhaps somewhat less noticeably than in others of the same series, the landscape masses or sky masses are continuous in design with the folds or broken elements of the costume and the figure (face, hands) itself. I did not exclude the desire or aim to achieve a unity between man and nature in this picture just because I was striving for an esthetic whole, for the elements of figure and landscape having been introduced at all obliged me to incorporate them as well as colors and lines in the unity I desired.

The abstract portrait is a relative new approach in the long history of portraiture. If it seems to sacrifice literal, surface identification, it offers a greater value—the creative summing up of a subject, unhampered by obvious, superficial details. Man, after all, has a personality and this is what always shines through a successful portrait. ▲

Flowers
by
Frederic Taubes



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